

# NEW YORK CLIPPER

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IF LIFE'S A STAGE.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY T. C. HARRUGH.

If life's a stage, as Avon's bard  
In vanished ages sung,  
We play our parts upon its boards  
Together, old and young.  
The curtain rises on a scene  
In which a cradle stands,  
And falls upon a silvered head  
Pulled down by wrinkled hands.

How many make of life a farce  
That's painful off to see!  
Whilst others take the leading roles  
And give us tragedy.  
We play the roles that give no choice,  
And oft against our whim;  
With aching hearts we often play  
A comedy most grim.

From youth to age we strut life's stage  
And play another's part;  
Beneath the tinsel of the age  
We hide a weaking heart.  
Behind the scenes all hearts are brave,  
No master what the play;  
But in the light our courage fails  
And bids us turn away.

If life's a stage, how many fall  
To play their parts and gain  
A measure of the world's applause—  
It's loud, triumphant strain?  
It rocks not where we play our parts,  
In country or in town—  
How many long to hear the bell  
That rings life's curtain down!  
With hearts of oak play out the parts  
That Fate to you assigns;  
If it be tragedy, be brave,  
Nor stammer at the lines.  
The world looks on to praise or kill—  
It lies with us to say  
If we will ring the curtain down  
Upon a ruined play.

He truly spoke who in the sun  
Saw Avon's waters flow;  
For him life was a stage and he  
His part played long ago.  
Life is a stage where we enact  
The drama of the years;  
Then let us nobly play our parts  
In smiles and not in tears.

THE SECRET OF SMUGGLER'S CAVE.

WRITTEN EXPRESSLY FOR THE NEW YORK CLIPPER,  
BY T. WILSON BENNETTE.

"What has come over you, Jenny? You don't seem to be the same girl at all!"

"I am the same girl now as I have ever been. It is only your jealous nature that distorts me into another being."

"Yes, I am jealous, insanely jealous, of anything that can assail your spotless character. But I am not jealous of the man who, it is very evident, has come between me and the once bright, happy and light-hearted little woman who has promised to be my wife. You're changed ever since this handsome and dashing Mr. Lancaster has been boarding at your aunt's up the street. The neighbors have hinted about his too marked attentions to my future wife. Can you wonder at my speaking of the matter?"

"The neighbors had better attend to their own affairs, and you to your duties at the mill. Have you taken to spying upon my actions, Alfred?"

"Don't call me Alfred; let it be plain Alf., as it used to be. I can't prevent the neighbors talking, can I? And my reason for not being at the mill tonight is because mother is not feeling well, and I had to call in the doctor, and then stay to get his prescription filled."

"Your mother sick! I am sorry!" the girl said quickly, her better nature prevailing, while a look of sadness overspread her fair features. She laid one little hand upon her lover's arm. "Forgive me, Alf., if I am cross to you," she continued, in a repentant mood; "but I believe I am changed of late. I don't quite know myself at times. But can I do anything for you at the house?"

"The neighbors had better attend to their own affairs, and you to your duties at the mill. Have you taken to spying upon my actions, Alfred?"

"Don't call me Alfred; let it be plain Alf., as it used to be. I can't prevent the neighbors talking, can I? And my reason for not being at the mill tonight is because mother is not feeling well."

"I think if she could know of your solicitude regarding her health she would speedily recover. I am afraid she is worrying over something. But you have evaded my question. I must ask you not to permit this man to show you so many attentions. He is a fine gentleman, and when such as he attempts to come between promised man and wife it looks suspicious. I'd give up my life to make you happy, Jenny, but his persistence in following you about enhances the mystery surrounding him."

"What do you mean by mystery, Alfred?"

"He is seldom seen about during the day, and I have heard the weavers say he frequents the bar-rooms and other questionable resorts until they close for the night, and sometimes has to be helped to your aunt's. I am not a tale bearer, but I speak for your own good, and for the last time. Nothing can come of your knowing this man; I feel it in my heart. A weight of some impending trouble oppresses me, and I cannot shake it off. But now I intend to trust all to the future, and I'll wait till you come once more the old, trusting, loving, gentle Jenny who said she'd be a weaver's wife, and who wished for no grander station in life than to share all with the man who loved her well enough to lay the world at her feet."

"Hist! Is dat yerself, Mister Alfred?"

Alfred and Jenny were standing by the porch of the house where Jenny Muirhead's parents lived. One of those pretty little cottages that made the main street of Brampton so cosy and picturesque—

father had been a strong friend to Mr. Morton, the elder, and —

"Star gazing, moonbathing, or what?"  
Jennet started. Mr. Lancaster with his soft, graceful tread, had come upon her quite unawares. A slight flush suffused her cheeks, and her heart began to beat wildly. "How you startled me, Mr. Lancaster!" she faltered; "but—in reply to your question—I was doing neither. Mr. Morton has just left me, and I was about to retire."

"Morton?" he queried. "Ah, yes—the weaver."

"But an honest gentleman;" she quickly replied, her soul in arms.

"Really, that is accepted without question. We

will not discuss him now, if you please. Apropos, I was too precipitate. Twenty-four hours may accomplish much. I must resort to some of my old dodges, and remove this lover from my path, curse him! And a curse upon that jade who turned up at such a time as this!"

"Spare your curses, Bobby, or they may come home to you," hissed a female voice in her ears. He turned with a muttered imprecation, caught the speaker by the arm, and pushed her within the shadow of some trees.

"You she devil! you've followed me again, have you? Now, out with it; what do you want?"

"I want what everybody wants—money!"

"The last time I gave you money you promised to trouble me no more. And now you pursue me—

"Here I am, Bobby, dear, right on the bridge. Have you got the stuff?"

"Yes, it is here, all in small bills—nothing larger than V." The woman took the money, kissed it, and chuckled as she placed it the bosom of her dress. "Now then," continued Lancaster, "get away from here quick as you can, and stick to your bargain."

"All right, Bobby; don't be alarmed. But as this will perhaps be our last meeting, just give us a farewell forever kiss, won't you?"

"I have stuck to my part of the agreement, you adhere to yours. Good bye to you forever."

"Bobby, you'll give me that kiss, or I don't leave here to night—see it!"

"You devil incarnate! You'll defy me? What if I take back the money again?"

"You don't do it! You don't! Try it, and I'll tell 'em who Bobby Lancaster is. I'll expose you as the gambler, counterfeiter and burglar that you are!"

"Curse you! Will you shut up your mouth?"

"No! I'll stay now to spite you. I'm your legal wife, and I've a right —"

There was a sudden flash of something bright, a stifled scream, a falling form that was caught by the man, who tore at the woman's dress, grasped the roll of bills and then gave her a push that sent her over the bridge into the water. A splash, a stifled cry, and then utter silence over all.

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"Alfred a murderer, father! I'll not believe it! Whom did he murder?"

"Some woman unknown. She applied for work at the mill yesterday, but she smelled so strongly of liquor, and had such generally bad appearance, that I refused her."

"But have they proved this murder—and how?"

"By a knife belonging to Alfred Morton, found by the Upton Bridge. Evidences of a struggle all about the place; bloody marks upon the latch of Mrs. Morton's gate, and upon the grass where the villain tried to rub it off his hands or boots. Alfred was seen talking to this woman last night about nine o'clock. That is all the evidence. But, strange to relate, the body of the woman has not yet been found."

"Then the evidence is not admissible!"

"Well, it seems the woman's wrap was torn from her shoulders and found by the bridge; a piece of her dress was seen fluttering from a nail on a plank of the bridge. Evidently, after the murder was committed, the body was cast into the stream, and the waters have carried it down over the dam. Parties are now searching for it."

"And you believe Alfred capable of committing this crime? What motive could he have had?"

"My poor lass, men and women are the same the world over! But give me reasons to believe him innocent, and I'll spend my last dollar to prove it!"

"Oh, dear father, be his friend, for my heart tells me he is innocent. For the love you bear me, father, I ask this of you."

"Well, my poor lass, for your sake, I'll do all I can for Alfred. I must go now, for he is to be arraigned at 9:30, and I must be on hand to do my duty. Keep up courage, lass, keep up courage." Though a rough man, Mr. Muirhead's heart was full of kindness, and as he pressed his only child to his breast and kissed her tears filled his eyes. She saw them, and laid her head upon his bosom and wept.

"Father, father," she sobbed, "you must do this for me, or my heart will break. But we are wasting precious time. You go to the court room, and I will try to cheer up poor Mrs. Morton."

Brampton was excited as it had never been before. It was a strange case. A murder had been committed, and everything pointed to Alfred Morton as the murderer. For two hours of his time that night he would not account, yet swore he had not been in the neighborhood of the bridge all that day. He was strangely agitated when arrested, but refused to answer a single question. He admitted having spoken to the woman about work at the mill, and as to his knife—he had lost it, that was all. Accordingly, the coroner's jury found him guilty of having murdered some unknown woman, whose body had not yet been found.

And so a week passed away. The day of the trial was at hand, and the court house was full to suffocation. Alfred Morton sat on the prisoners' bench, pale and dejected, his only friend, seemingly, being old, feeble mother, who sat by his side.

But outside there was a brave girl devoting all her energies to unwinding the chain of circumstances enveloping the prisoner's guilt. For seven days she had haunted the scene of the murder, aided by a city detective whose services she had engaged; but all to no avail. Fate was working against her. Her every effort proved futile. On the day of the trial she dressed herself for the purpose of sitting by his side, hoping that he above would give her some inspiration—something, anything, to turn the tide in Alfred Morton's favor. Just as she passed through the garden gate, up the street with a rush and a shout came Phil Allen, his hat in his hand and his long hair streaming behind him.

"Rah! Miss Morehead, I know—I know!" he cried. "Give me half dollar 'n' yer kin know what I know."

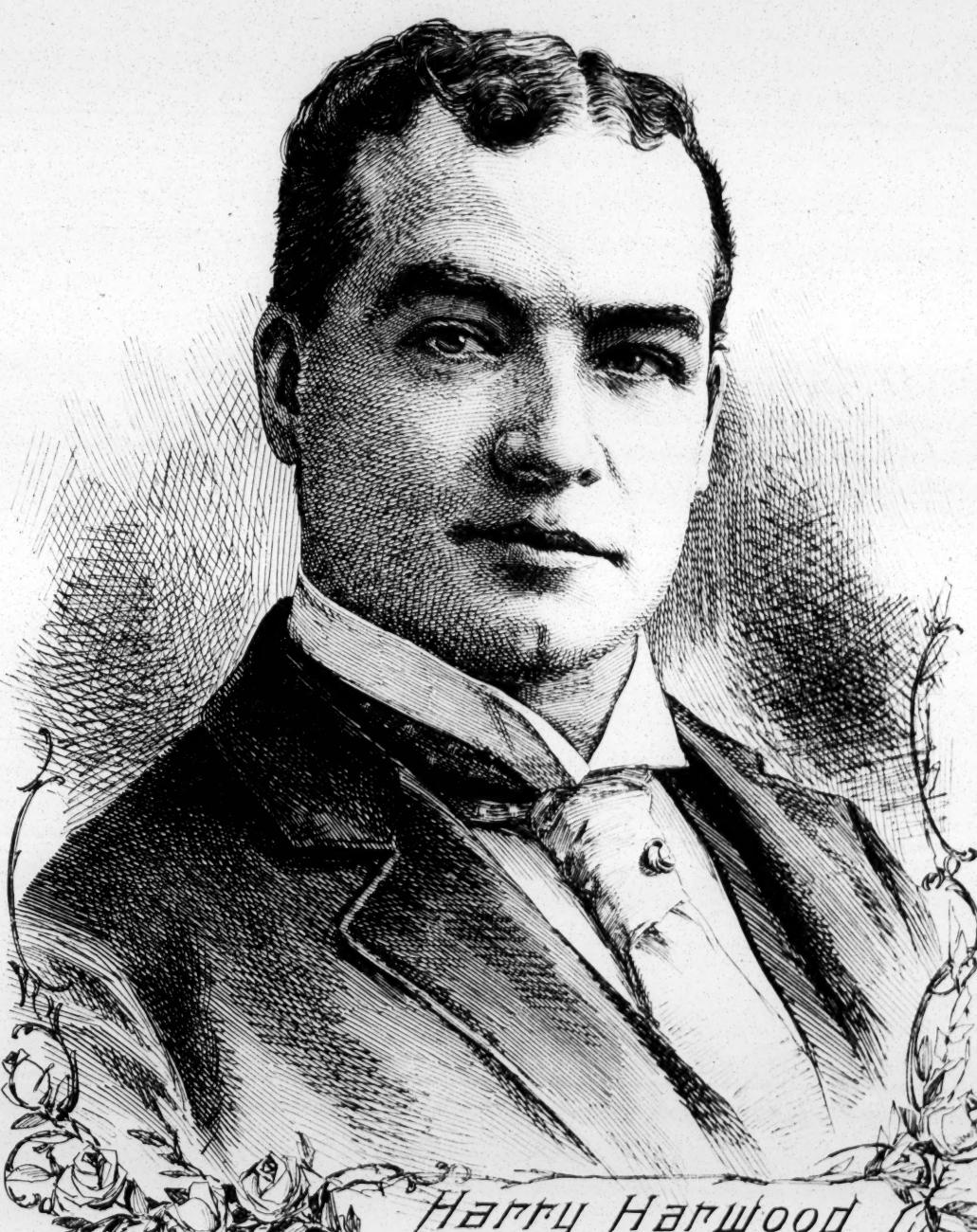
"Will give you a half dollar not to annoy me now, Phil," she kindly said. "Here, take it."

The half-witted lad placed the money between his teeth, looked at it carefully, and then running after Jenny and clutching her by the arm, he cried: "Kermorn, Miss Morehead, kermorn; I'll show yer ter kermorn—kermorn!"

Jenny caught him by the shoulders, and, forcing him to look her squarely in the face, her heart in her mouth the while, she hurriedly questioned him as to what he meant.

"Tell yer, Miss Morehead," he said, in a thick, guttural tone, "me 'n' ter boys was goin' to play pirates down ter river. We had ter chance coall's down ter court house. So we stole Mr. Budd's boat an' rowed over. Wen we landed 'n' went ter go into ter cave dere was ter woman I saw chinnin' ter dandy dat night."

Jenny waited to hear no more. Down the street she started, taking the nearest road to an old cave like opening some boys had constructed years and years before, and which the present generation had nicknamed the Smuggler's Cave. Arriving there



Harry Harwood

want you to stop at my house tonight until I return."

"Yessir, but I wants ter see yer, Mister Alfred. Ter lads all seed a spirit, an' ter spirit ter dandy man, Mister Lancaster, an' he got jes' 's wife ter spirit herself."

"You must not talk like that, Phil. There are no spirits nowadays. Come with me up to the house, and don't talk nonsense. Good night, Jenny, little wife that is to be."

"Good night, Alf., dear. And if I can be of any service, let me know, please." Then, as her lover passed through the gate, she lightly ran down and called him back. "Alf., please don't mind me, for I wish—oh, I wish for you to trust me, and believe that my love is all yours. Alf., I feel it strangely apprehensive, now that you are about to leave me!"

"Pshaw! Don't let that half-witted boy's tongue unnerve the dearest and sweetest girl that ever lived. Kiss me good night, Jenny; Phil's not looking."

"Good night, Alf., dear. And if I can be of any service, let me know, please." Then, as her lover passed through the gate, she lightly ran down and called him back. "Alf., please don't mind me, for I wish—oh, I wish for you to trust me, and believe that my love is all yours. Alf., I feel it strangely apprehensive, now that you are about to leave me!"

"A wish you might share all with me! Oh, Jenny—forgive me, Miss Muirhead. Ter lads all seed a spirit, an' ter spirit ter dandy man, Mister Lancaster, an' he got jes' 's wife ter spirit herself."

"Stop, sir, stop!" cried the girl, disdainfully. "That's a devilish lie, Bobby, and don't wash!"

"You thought I would stay here all Summer? So I first intended, but circumstances have arisen which call me away once. What matters it? You will not miss me, and I, with the care and burdens of business, will vainly strive to forget that I leave in Brampton the one bright and beautiful memory of my life. Believe me, if I could only hope to leave behind me one who will sometimes think of me kindly, whose eyes will moisten when I am gone, whose heart will send up daily a prayer for me, some of the bitterness of my existence would be sweetened by the thought."

"I can't help it, Bobby; you kinder broke me all up when you shook me, and then—then I got in the way of drinking. That sin lies at your door, Bobby. But I'll not reproach you for it. Give me some money, and I'll tramp out of here tonight, and you may go to the devil, for all I care!"

"I've only a few dollars about my person, but may I use you down by the bridge in an hour, and I'll give you a hundred—do you hear?"

"I'm your chicken, Bobby. In an hour, mind, with the hundred—and then I'll fit."

"And don't let anybody see you," he cautioned the fate that brought him his discarded wife to Brampton. He thought he could safely trust her this time. She out of the way, he could prolong his own stay. Her sudden appearance before him earlier in the evening had prompted him to leave sooner than he wanted to, but now—well, he would stay on at Brampton and win Jennet. The first move to make was for money at his boarding house. Passing by the Muirhead Cottage he saw something bright on the sidewalk. It was a knife used by wood pickers. He was about to pass on, but he stooped down, picked up the knife, and placed it his hip pocket.

seek to ruin me—asking me for more money!"

"Who has a better right, Bobby? Ain't I yours, and ain't you mine?"

"No, and you know it. We're divorced!"

"That's a devilish lie, Bobby, and don't wash!"

said the woman, with a cunning leer. "Oh, no, Bobby, you can't fool me; not any. But to business. They tell me about here you're flushed, trying to entrap some village maiden. Go on, bag your game, Bobby; but you'll give me some stuff, or I'll blow on you. I didn't know you were here, or I'd been around sooner. But I didn't chase you up this time. I walked from Upton this noon, and applied for work at the mill. They would have me none if I'd been drinking —"

"I can't help it, Bobby; you kinder broke me all up when you shook me, and then—then I got in the way of drinking. That sin lies at your door, Bobby. But I'll not reproach you for it. Give me some money, and I'll tramp out of here tonight, and you may go to the devil, for all I care!"

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she proceeded with more caution. Pushing aside some weeds, unmindful of the fact that the water of the river was over her shoes, she peered within. As her eyes grew accustomed to the gloom, she saw the tiny glimmer of a human form far back in a corner. Without a thought of fear the brave girl entered, placed her hand over the heart of the woman lying there, and felt a slight pulsation. She ordered Phil, who had followed her, to bring some water, and then she tried to restore the woman to consciousness. How waked were her features and form; how like death she looked! Oh, if she could only revive her sufficiently to gain the information she sought, so that Alfred's innocence could be proven. Surely H. above would not forgive her now! Suddenly the woman moved, moaned faintly, gasped, and then lay silent again. Jenny moistened her lips with some of the water Phil had brought, bathed the temples, and soon was relieved by seeing the woman open her eyes weakly and glance around, and again the parched lips feebly murmured "Mother!"

"You loved your mother?" asked Jenny, gently. "Yes, I loved her," breathed the woman. "She was with me—she blessed me, it seemed, to death. Devil put her from me, and then—I had back to death. It's been so long, and I've been on crutches from the time I fell, that night I fell and died, I threw myself into the river. I thought it was all up with me, but the cool water revived me. Gradually I found myself floating faster, faster, and knew I was near the dam. I didn't want to die—I was too wicked; I prayed for life! Something struck my face—the drooping branches of a tree. Desperately I caught at them, knowing the shore must be close at hand. Exerting all my strength, I pulled myself to the bank and fell exhausted. During the night there was thunder and flashes of lightning, which revealed this shore to me. The dam, I thought, and I must have slumbered, for I heard voices, and thinking he was hunting me, I hid in this corner, bound up my wounded breast, and kept silent out of very fear. But I can't last much longer; I can't, I can't. Oh, mother, mother!"

"By the memory of that mother, listen to me," impulsively cried Jenny, inspired by a sudden hope. "There is now at this moment a young man on trial charged with your murder."

"Curse him eternally!" cried the woman, springing up and then falling back again exhausted.

"I will curse him, too," said Jenny. "I will curse him, and we were to be married. The law must have a victim, and has selected him. By his side sits his poor old, feeble mother, encouraging him by her loving presence, her prayers. I know he is guiltless of this crime, and you alone can save him; and I beseech you to come with me to the court house and bear witness of his innocence."

"But Bobby Lancaster's mother is dead," asserted the woman. "I know it—I saw her die."

"It is not of Mr. Lancaster I speak," quickly responded Jenny, "but of understanding all; but of Alfred Morton, my lover."

"Al—Alfred Morton! Then let me go at once, even if it takes one kills me for it!"

The woman attempted to rise, but with a moan she fell back, clasped her hands to her breast and gasped: "The blood—it's coming again!"

In attempting to stay the flow of blood Jenny's hands encountered some pieces of paper, which proved to be torn ends of bank notes. Seeing her wonderment, the woman told her, after stabbing her, the man had torn her dress to regain possession of the money he had given her—the bill had caught on a pin in her corsage, leaving the remnants behind.

"But I can't last much longer," continued the woman. "Give me paper and pencil and I'll confess all!"

"I have paper in my purse, but no pencil," said Jenny, her heart sinking within her.

"Then must I use this crime staining an innocent—but no, no," she interrupted herself with: "Give me the paper and find me a twig, and it shall be written in blood!"

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"Gentlemen of the jury, what is your verdict?"

"We find Alfred Morton guilty!"

But the sentence was not completed, for at that moment there was a commotion at the entrance to the court room.

"Hold! hold!" cried Jenny Muirhead, making her way up to the presiding Judge. "Here is evidence acquitting Alfred Morton, but convicting that man there, Robert Lancaster, of the murder of his wife, Sarah Lancaster!"

Then what a scene transpired. In less time than it takes to chronicle it Alfred Morton was discharged and Robert Lancaster was in the toils of justice. The accusation written in blood—the pieces of torn bank notes, which fitted others found in Lancaster's trunk at his boarding house, were more than enough to prove his guilt. The woman was found guilty of murder on the day that pretty Jenny Muirhead became Mrs. Alfred Morton. As the wedding party emerged from the little church John Budd, the constable, with the convicted murderer shackled to him, passed by on the other side of the street. The villain started, grew pale, and then, recovering himself, lifted his hat, smiled with devilish malignity, and then passed on.

Alfred left Jenny shuddering on his arm. "Do not let a thought of that man cross your mind," he said. "He is a dangerous man."

"I will not," she replied, as they moved away.

Then, as they neared the house that was to shelter them while life should last, she whispered:

"Where were you these two hours that night you refused to account for?"

"In my conversation with his wife that night she revealed the scheme her husband had of making way with you, and I was on the watch at your father's house to foil him. That is all."

On a little stone in the Brampton Cemetery is this simple inscription:

"Sarah Lancaster. Aged 25.  
"With mother."

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MINNESOTA\*

**S. Paul.**—At the Metropolitan Sol Smith Russell did a good business week of Oct. 8. He was called before the curtain nightly. Week of 15, Alex. Salvini, in the following repertory: 15, 16 and matinees 20 "Buy Blas"; 17, "Don Caesar De Bazar"; 19, "Friends Frits" and "Rustic Chivalry"; 22 with Willie Collier, in "A Back Number".

**GRAND.**—"The Ship of State" had fair business week of 7. Ward and Co. in "A Rain on the Ranch" came 14. Salvini in "The Power of Gold" 15. The "Globe" 16. Oscar and Duran's "Female Minstrels" did a big business week of 8. Week of 11, Stewart and Brent, J. H. Price, Lillian Tanner, Bayes and Clifford, Barth and Flounders, and the Leopoldine Company. Frank Smith and Louise Nagle 12, 13. Billy Ballew, formerly manager, has succeeded his arrangement at this house and has been succeeded by Sam Yager. The house will continue to play combinations if it is found more profitable to do so.

**BALTIMORE.**—The Temple Opera House had "Rush City" for the first and second Oct. 10. "The Colonel" was at the "Pine" 11. "The Rain on the Ranch" 12. "The Gypsies" 13. "The Moon and the Sun" 14. "The Girl in the Moon" 15. "The White Queen" 16. "The Girl in the Moon" 17. "The Grand" 18. "The Girl in the Moon" 19. "The Girl in the Moon" 20. "The Girl in the Moon" 21. "The Girl in the Moon" 22. "The Girl in the Moon" 23. "The Girl in the Moon" 24. "The Girl in the Moon" 25. "The Girl in the Moon" 26. "The Girl in the Moon" 27. "The Girl in the Moon" 28. "The Girl in the Moon" 29. "The Girl in the Moon" 30. "The Girl in the Moon" 31. "The Girl in the Moon" 32. "The Girl in the Moon" 33. "The Girl in the Moon" 34. "The Girl in the Moon" 35. "The Girl in the Moon" 36. "The Girl in the Moon" 37. "The Girl in the Moon" 38. "The Girl in the Moon" 39. "The Girl in the Moon" 40. "The Girl in the Moon" 41. "The Girl in the Moon" 42. "The Girl in the Moon" 43. "The Girl in the Moon" 44. 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OCTOBER 20.

## THE NEW YORK CLIPPER.

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Primrose &amp; West's—Newark, N. J., Oct. 15-20, N. Y. City

Richards &amp; Pringle's—Altoona, Pa., Oct. 21.

Thatcher's—Troy, N. Y., Oct. 18-19.

Vreeland's—East Tawas, Mich., Oct. 17, Midland 19, St. Louis 20, Mt. Pleasant 22.

## CIRCUSES.

Barrow &amp; Bailey—Chattanooga, Tenn., Oct. 17, Knox

Harrison &amp; Son's—Tokio, 1897, Radford, Va., 20.

Huntington's—Washington, D. C., Oct. 15, indefinite.

Kingston's—New Bern 20, White Sulphur 21, Keokuk 23 Gates

Hollings, Va., 23, Louisville, N. C., Oct. 15, indefinite.

Harris'—Troy, N. Y., Oct. 18, Greenville 18.

Hawkins'—Troy, N. Y., Oct. 18, Tuscarawas 18.

Ioka, Miss., 19, Middleton, Tenn., 20, Grand Junction

21, Holly Springs, Miss., 23, Water Valley 21, Grenada

22, Holly Springs, Miss., 26, Sardis 27.

Maine, Wm. L.—Salem, N. C., Oct. 17, Durham 23.

Hickory 24, Greenville 25, Charlotte 22, Salisbury 23,

Hickory 24, Asheville 25, Spartanburg 26, Columbia, S. C., 27.

Hickory 25, Greenville 26, Irwin 23.

"Hickory"—Helen, Mon., Oct. 17, Spokane, Wash., 23, Walla Walla 31.

"Hollow Candy"—St. Louis, Mo., Oct. 22.

"Tornado"—Southern-Dennison, Tex., Oct. 17, Sherman

18, McKinney 19, Dallas 20, Fort Smith 22, Corsicana 23, Waco 24, Austin 25, Taylor 26, San Antonio 27, 28.

"Temperature Town"—Brooklyn, N. Y., Oct. 15-27.

"Tin Soldier"—Albion, N. Y., Oct. 18, 19.

"Two Sisters"—Westerly, R. I., Oct. 17, New London

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"The Gibbons' Abroad"—Poughkeepsie, N. Y., Oct. 17,

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Messrs. Klaw & Erlanger announce the entire success of the plan which they have been maturing for several years, to get in one booking agency the exclusive booking of the principal Southern points East of the Mississippi River. While the discussion was going on as to the merits or demerits of this idea these gentlemen were adding theatre after theatre to the list, until now they are able to announce that one letter written by a combination manager is sufficient to get time booked in all the important Southern theatres east of the Mississippi River. All traveling managers who have thus far transacted business with Klaw & Erlanger's Exchange under this new plan express themselves as thoroughly pleased with its operation.

Edwin P. Hilton, manager of Eloise Willard, who is now touring in Herbert Hall Winslow's musical comedy, "The Love Seducer," writes that he has planned with the increase in business that he will play in four cities.

The Columbian Comedy Co., headed by Virginia Booth, Chas. Mortimer and Fredric Kimball, opened their season at Mt. Pleasant, Ill., Oct. 15. They carry special scenery and costumes for a high class repertory of new plays.

Jennie Holman is ill in the National Temperance Hospital, New York. Miss Holman has been very ill from the effects of a severe surgical operation and is now thought to be convalescing.

Thomas J. Brady has resigned from Anderson's "Jolly Old Chums" Co.

Augustus Piton and Kathryn Kidder announce that they will not use Clyde Fitch's English adaptation of Sardou's "Mme. Sans Gene," but will simply use a translation of the play.

George W. Keogh has brought suit in the Supreme Court of the State against Wm. F. Cody (Buffalo Bill), for alleged breach of contract. Mr. Keogh also charges that he engaged him as a manager of "The Lady of Venice," which was produced at the Fifth Avenue Theatre last season.

The New York Ideal Opera Co., of which Charles A. Kaiser was proprietor and manager, has come to grief after four performances. A meeting was held in this city, Oct. 12, by the members of the chorus and the musicians, at which it was decided that, unless Mr. Kaiser paid them the salaries due very soon, legal steps would be taken in the matter. Tomina and Lily Adams, daughters of Geo. H. Adams, will not go on the road this season, but will attend school in Philadelphia, Pa.

G. M. Moore informs us that he has left the Minnie Seward Co. and has brought suit against A. St. Lorenz, manager of the company. He further states that when the case came up for trial at Canandaigua, N. Y., recently, the constable failed to appear with the summons, and the case was postponed.

Jefferson, Klaw & Erlanger have secured Mrs. Langtry to play on their Southern circuit.

T. Shearer and Nellie Diamond, with Waite's Comedy Co., have decided to separate at the close of the present season.

Notes and Roster of the Spooner Dramatic Co.: Manager F. E. Spooner has secured rights to "Down the Slope" and has bought the play and all rights to "A Purchased Silence." Both plays are now under rehearsal and will be put on with all new scenery. Alice Spooner is making a hit in her songs and dances and winning great praise from press and public. Business so far has been good. Roster: F. E. Spooner, manager; Edwin Brink, Count de Sweeney, J. H. Lewis, J. H. Lewis, Elbert Paye, George Bradford, Lewis Anderson, Adolph Hermon, Alice Spooner, Nannie Spooner, Annie Harrison, Jessie Brink, Baby Mike, Little Jessie Brink.

The following attractions are playing with Jefferson, Klaw & Erlanger through the South this week: Hoyt's "Black Sheep," Neil Burgess' "County Fair," "Coon Hollow," the Kiliany pictures, Chas. Frohman's Company, "The Girl I Left Behind Me," Elsie Eissler, Milton Nobles, and Hiram Green in "The Butterflies." He is at present playing the part of Storch in "The Bauble Shop," at the Empire Theatre, this city. In this role, he has been assigned a part directly opposite to the line of business with which he has been identified for the past two seasons, Storch being essentially the villain of the play but nevertheless his performance has won much praise. Mr. Harwood has played with most of the noted stars during the past twenty years, and can point with pride to the record of a busy life and a successful career.

MISSOURI.

St. Louis.—Business was good last week, as the city was well filled with country merchants. The Ken-dals drew the society people.

OLYMPIC THEATRE.—Anna Stannard made her professional debut at this house Oct. 15 in "Lady Windermere's Fan." The advance sale of seats was large. Cleveland's Minstrels appeared Sunday afternoon and evening. The Tavary Grand English Opera Company 22.

STANDARD THEATRE.—"The Masked Ball" and "Hiram Green in 'The Butterflies.'" He is at present playing the part of Storch in "The Bauble Shop," at the Empire Theatre, this city. In this role, he has been assigned a part directly opposite to the line of business with which he has been identified for the past two seasons, Storch being essentially the villain of the play but nevertheless his performance has won much praise. Mr. Harwood has played with most of the noted stars during the past twenty years, and can point with pride to the record of a busy life and a successful career.

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ganizing by the election of officers. Rudolph Aronson was elected president of the board, William Frank Hall, vice president; S. Webster Parker, treasurer, and J. W. A. Smith, secretary. Others were: Albert Aronson, makeup man; Board of Directors which will manage the Casino at the expiration of Canary & Lederer's lease, Nov. 20. Plans have already been completed by the architect for the changes contemplated in the auditorium, and also for transforming the ground floor of the building into a club room for the use of the Casino Club. Work on the alterations will be begun in November, and it is expected that the new Casino Music Hall will be ready for opening early in December.

SUNSHINE'S ENTERTAINMENTS were given Oct. 14 as follows: At the Metropolitan Opera House a concert was given by the Melba Concert Co. A testimonial benefit was given at the Broadway Theatre to the New York Baseball Club. The Temple Cup, recently won by them, was presented, and a varied programme was offered, including the school room scene from "Dr. Syntax," given by De Wolf Hopper and his company in ordinary dress. The third of the series of concerts by Gilmore's Band was given at the Academy of Music, and at Fifth Avenue Theatre was given the first of a series of stereopticon lectures by Thomas Stevens, entitled "Snap Shots at Miracles."

NINA FARRINGTON has been engaged by Managers Canary & Lederer to appear in "The Passing Show" when it returns to the Casino, Oct. 29.

A. CONAN DOYLE, author, novelist and playwright, made his first public appearance in this country Oct. 10, in the Calvary Baptist Church. He was accorded a warm reception by a large audience, and after the "Book of the Month" and Reminiscences, was listened to with interest.

THE VAUDEVILLE CLUB will hereafter be known as the Opera Club. During the opera season at the Metropolitan Opera House the members will occupy the omnibus box, as they did last year. The grill room will still be conducted, but it is the intention of the club to cut down the number of vaudeville performances in its private theatre, giving no show on opera nights.

LONDON THEATRE.—C. W. Williams' Comedians opened to fair houses Oct. 15. A short time ago they were presented at the Hippodrome, and applauded. The Hippo were first on the bill, in a musical comedy act. They performed well on many instruments, including a piano. C. W. Williams gave his vaudeville imitations. Morrissey and Proctor, in soft shoe and clog dances, were encored. Miss Proctor's Spanish dance was well executed. Prof. V. P. Wormwood's troupe of dogs and monkeys show wonderful trained intellects. The dogs go through many tricks at the word of command, and the monkeys furnish many surprises. Monkey dentists, tight rope dancers, etc. Warranted and horse-balancers were introduced with great success. Al Reeves, with the banjo, had some new songs and jokes. Karl and Ladel, horizontal bar team, performed many difficult tricks. The brilliant quartette rendered popular selections and imitations in excellent harmony. Murphy and Mack, in their sketch, introduced many comedy hits. Agnes Chervot, in her exhibition of hypnotism, furnished much amusement by her manipulations of a number of subjects chosen from the audience. Many mysterious and interesting tricks were introduced, such as the inaccuracy of the justice of the existing laws concerning marital ties is inadequately handled. That part of the author's proposition which claims that the present laws relating to divorce should be modified to permit of the annulment of marriage between parties, one of whom has become hopelessly insane, needs no argument, for conviction of the justice of such claim exists in all unbiased minds who have considered the subject; but the author's endeavor to prove that civil and social life would be greatly improved, when even a man has acknowledged to be unable to support his wife, is reasoning which he has supplied. It may be favorably said of the play, however, that it is pure in tone than most of the recent plays which treat of social problems, inasmuch as it treats of a crime rather than of a sin, an offense against the civil rather than the moral law, and no shadow rests upon the fair fame of the heroine. As a means for the display of Miss Nethersole's abilities the play is in a degree adequate, and the first and comprehensive verdict concerning the new actress is not only that she is a good representative, but that she displays absolute genius for this latter gift, a master of temperament, and it is in temperament that we discover the secret of Miss Nethersole's remarkable power. She is in other respects fortunate in the matter of endowment. She has a pretty, interesting and mobile face, a petite figure of graceful lines, excellent taste in dress, a soft-toned and excellently modulated voice, that is never strident even when used to its utmost limit, and finally she possesses strong magnetic power. Her adventitious charms are easily discerned, but her natural and innate excellencies schooled and possessed in a remarkable degree the technique of her art. Her reading is excellent and her diction incomparably fine. Her voice is of mezzo quality, but, in spite of this fact, every word spoken, even in her most quiet tones, is distinctly audible, because of her perfect enunciation, nor does her style of speech seem in the least artificial. She is easy and graceful of carriage, rapid but firm in movement, and her poses are at once natural and artistic. She is, however, temperamental, with a decided bias toward the dramatic. In her love scenes, pleading or anger, her passion is tempestuous and carried out before it. These are the impressions created by this, her initial performance here; impressions that fall short of absolute conviction only because the play chosen by her for her introductory effort here is in itself unconvincing, and we are moved alone by the player's art with scarcely a sympathetic heart thro' for the heroine's woes. Miss Nethersole is a clever actress and may perchance prove her present claim to greater eminence in the future.

MINEUR'S BOWERY THEATRE.—One of the biggest houses for some time witnessed the performance by Sam Devere's Own Co. on Monday evening, Oct. 15. It is their third consecutive week in this city. The company, which has been fully reviewed, includes Hayden and Hetherington, Rowe and Bentz, Jim Hayden, the Deacons, Sam Devere, Little Western, Eddie and Eddie, the Quaker City Quartet, and Eugene "What Is Home Without a Mother or a Law?" concludes the show. Next week, Bob Fitzsimmons' Co.

JACINTH'S THEATRE.—"The Prince of May," with Dan McCarthy as principal delineator of comedy, song and dance, and a number of excellent performers, including Lou Ripley, crowding him pretty closely in the race for approval, delighted a large contingent of admirers of jovial Irish comedy night of Oct. 15. The songs and dances which are plentifully interspersed throughout the play received capable renditions; the comedy work and by-play of the chief fun making characters was sparkling, and the whole was well received. Justly the verdict of the crowd in the front rank of its kind. The cast: Nannie Barry, James Faganian, George Earle, Vincent Padua, Thomas Smith, Henry George, James O'Neill, James Tonty, Wm. Wakefield, Matt Reagan, Bessie T. Bennington, Lillie Burrell, Reah Starr, Little Polly, Lou Ripley, and Dan McCarthy. Next week, "The Ensign."

NIBLO'S THEATRE.—This house was crowded night of Oct. 15 with an enthusiastic audience, which applauded the creative work of the author in the opening scene of "The Ticket of Leave Man." The old time favorite melodrama was enacted by Walter Santord's Stock Co., and the cast was competent throughout. Victory Bateman, as May Edwards; Harry Marshall, as Bob Brierly; Cripie Palmon, as Hawskins, and George Hovey, as Jim Dalton, were especially clever. The reproduction has the benefit of special scenery and stage settings, several of which deserve commendation. Next week, "The Prodigal Daughter."

MINEUR'S EIGHTH AVENUE THEATRE.—A big week's run opened to a packed house night of Oct. 15. The organization played to the house last week at Mineur's Bowery Theatre, when a review of the company appeared in the *Times* column. The National Trio, Frank D. Bryan, Nellie Forrester and Gilbert E. Mounton, still head the programme right worthily. Their original comic songs, parades and funny "business" introduced in their sketch kept the audience in roars of laughter. Next week, H. W. Williams' Meteors.

WORKS' MUSICAL CO.—Business continues to be up to the standard here, and the engagement of the two works' Minstrels continues. This is the ninth consecutive week of their present engagement there. In the curio hall the new features are: Prince Alben, cabaret mystery; William De Bar, contortionist; Prof. Schum, magician, and Delta Lea, fire queen.

PROKOFIEV'S THEATRE.—"A Ride for Life" moved across town from a West Side theatre and opened here to a large house Oct. 15. The cast remains unchanged, and the drama received the hearty plaudits of the audience. Next week, Steve Brodie, in "The Devil's Toy."

TONY PASCHIO'S THEATRE.—The friends of the manager of this house were out in force Oct. 15 to witness a thoroughly enjoyable bill, which they seemed to appreciate, if one may judge from the amount of applause they bestowed upon every performer. The bill for this week contains the names of performers who are favorites with the patrons of the house. Among them are Meehan and Raymond, in their sketch, "A Lucky Strike"; Lew Randolph, acrobatic singer; the "Lucky Strike" band; and the "Acrobatic Comedy Sketch Team"; Joe Hawthorne, musical comedian; Fugato in quick changes; McVicar and Satson, vocalists and duets; Constance Ford and Francis, in songs and dances; Bonnie Thornton, in songs; the Johnson Trio, Sophie and Fader and Prof. E. Abu's Grecian Mystery; The Preston Sisters and Miss Pauline sail from England Oct. 15, and will open at this house 20, making their American debut. These will be the first of M. Pastor's importations for this season.

LEONARD'S PALACE MUSEUM.—Probably the most brilliant of the numerous features exhibited at this place is Mr. Schultz's kennel of Great Dane and other dogs. Mr. Schultz has several cages of these beautiful animals on the third floor of the Thirtieth Street house. The main attractions in the curio halls this week are the Japanese dancing girls, Inez Palmer (female athlete), chief doing taffy, pony, Jass, Leecham, acrobats, Chas. Chak, Saunders, and Zamasa (Zambo) clowns. Stage-Irving and Watson, Cleveray Sisters, Gaynor and Grady, Annie Bissell, Gyo, Katie, James Goele and the Living Dolls.

LEONARD'S LONDON SQUARE THEATRE.—There is only one report that can be made of the business done at this house. Twice on Oct. 15 the box office had to close, for there was not even standing room inside the doors. The bill: Barney Fagan's Pickaninnies, Raymond Moore, Odellian Page, the Clipper Quartet, the Borat Bros., Maurice Drew and Lizzie May (singer in "Jack Roger"), their first appearance over the 20th century, the Wadsworth Bros., Ellis Caldwell, Tim Crimlin and John Clegg, Eddie Hueston and Mabel, and Farley, Laura, Ben-Hetton, Edward Estes and T. J. Hermon.

Miss Lloyd, who was sued by Koster & Blal for the recovery of \$1,000, which she forfeited to them for breach of contract two years ago, has come to an amicable agreement with the firm and began a two weeks' engagement at that house Oct. 15. The action against Miss Lloyd was brought by Koster & Blal alone, but she has been engaged now by the corporation of Koster, Blal & Co. The engagement does not however settle the action on the part of Koster & Blal, and Miss Lloyd has agreed to pay them the amount of the forfeit by playing for them.

PALMER'S THEATRE.—Olga Nethersole made her American debut at this house Oct. 15, in "The Transgressor," a drama, in four acts, by A. W. Galette. This play, which was thus seen for the first time in this country, was originally acted on Jan. 27, of this year, at the Court Theatre, London, Eng., where it was produced by Miss Nethersole. It is the work of a prentice hand in dramatic writing, and can claim but little merit and less originality. The play was evidently suggested by "Jane Eyre," and the author starts with a purpose which is not adequately fulfilled. Eric Langley, a physician, and the mother of his child, who is a sailor boy on an American liner, has deserted at Cadiz, because of his being paid to live with a widow, the daughter of the Second Mrs. Tanqueray Block, widow of a wealthy Chicago park packer. Mrs. Block, who has the present society craze for marriage alliances between American girls and titled foreigners, has in her employ a detective, whose duty it is to fully investigate the family tree of every fortune hunting suitor. This detective, who is always willing to serve the best pawns, and thereby gratify theitching palm which he possesses to a nice degree, assumes various disguises, and carrying on his mission, Little Christopher Columbus is approached, exchanges costumes and identities with Pepita, a dancing girl, and is finally released by O'Hooligan, who is masquerading as the new Spanish Governor. In act second the tourists and a party of performers en route to the World's Fair are captured by the Bey of Barataria and compelled to give an entertainment before him. The Bey is enamored of the bogus Pepita, whose sex is at length revealed in self defence by the detective. The latter has as his brother the eldest brother of the bride who is to be married to the Bey on the day of nuptial celebration. The widow, in her wild desire to possess rank and title, then exerts her blandishments upon the Bey, and induces the innocent captain of the American steamer to declare himself her eldest brother. This involves complications which the unhappy ruler is glad to solve by releasing the entire party and spending them on their voyage. Act third finds them in the Midway Plaisance of the World's Fair, Chicago, where picturesque visitors from every quarter of the globe are assembled. The Bey and with him the detective, who has been released by the Bey, are captured by the Bey of Barataria and compelled to death by the Bey's wife. The Bey is captured by the Bey of Barataria and compelled to give an entertainment before him. The Bey is enamored of the bogus Pepita, whose sex is at length revealed in self defence by the detective. 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## WORLD PLAYERS

## VARIETY AND MINSTRELSY

— Mayo McGane, Wm. Mack and Mabel and Luis Nichols of Russell's Comedians at Power's Grand Opera House, Decatur, Ill., Oct. 12. It was the first appearance on the stage as a professional for Mr. McGane, and he made a very favorable impression, assuming the role of Herman Tucson in "A Revie w."

— Mudied Stevens appeared with Tony Farrell's Co., playing "Garry Owen" at her winter home, Galesburg, Ill., Oct. 4. She was warmly welcomed by her many friends, and, after her song, was presented with numerous floral gifts. After the performance Miss Stevens was tendered a reception. Joseph D. Daniels, manager of the "Liberty Bell" Co., writes us that he did not run away from the company, but was called to his home in Washington, D. C., by the illness of his wife. He also states that he was compelled to borrow money to get home, and that the company made enough out of the performance at Hampton, Va., to carry him to New York.

— Notes from W. A. MAHARA'S COLORFUL MINSTRELS: We are once more in Texas, having finished our Mississippi tour at Jackson. The show is, without doubt, the best Manager Mahara has ever brought South, carrying forty people in all, and using two special cars to transport the people and scenery. Our winter parade uniforms arrived at Waco, and are handsome, being made up of silk plush cloth in variegated colors, Newmarket style. Our parade is catching the people in great shape, being a decided novelty. It is headed with four carriages, with Manager Mahara in carriage No. 1. Eight jockey uniformed drum majors follow after the carriages. Then comes the main feature, Prof. Jackson's Sol Band of twenty pieces. At Pilot Point, Texas, Oct. 8, we opened G. E. G's New Opera House; the entire house being sold before our arrival in the town, this making the sixth new house we have opened this season. Our California tour will start after a few stands in Arkansas, Tennessee, Alabama and Florida. We are booked solid for eight months.

— MILLAN BROS.' DIORAMA is a feature of Grenier's Lyric Theatre, New Orleans.

— JENNIE LEARY of Pat and Jennie Leary, will never work alone.

— FOX AND FISHER will play over the Keith circuit during the coming winter.

— MARION BLAKE is being well received with the Renz Sanday Co.

— HUGHY DOUGHERTY writes us as follows: "My company has surprised me by the number of letters it has brought, and they are not done coming yet."

— A. S. HIBBS SPECIALTY CO. was organized at Salem, N. J., on Oct. 12. The roster includes: A. S. Hibbs, manager; Freda Shulman, Sophie, and S. Hibbs, manager; Piney Moore, Pat, Sullivan, Sadie Swinger, Acko, Jack Buckalew, Lucy, Sullivan, Sadie Lonsbury, Maggie Randall, Hannie Neeskirk, Chas. Vannerham, contortionist, and others. The company is now rehearsing in Salem.

— The Harry Rodgers "Ingomar" Co. report success in Iowa with "Ingomar" and "Delicate Ground." The company: Otto Danielson, proprietor and manager; H. E. Newell, musical director; Harry Rodgers, stage manager; Harry Rodgers, band leader; Fred Cox's "Brownies," with music by Malcolm McRae, Minerva Niblo and Clara Brown. H. E. Newell, closed with the Pringles, to accept engagement as musical director and business manager with this company.

— Miss Newell's report everything progressing nicely for the opening of "The Frontier Mall" next month. They will carry all their own special scenery and will produce the play in spectacular shape. Among the recent engagements are Alfred B. Clark and Joseph M. Shannon.

— Ed: Morris has joined Kennedy's players.

— Anna N. Herzell presented her husband, Jerry Herzell, with a baby girl, Oct. 11.

— "The Passport" by B. C. Stephenson and Wm. Yardley, was acted for the first time in America at Proctor's Theatre, Hartford, Ct., Oct. 15, with Sadie Martin and Max Figman in the leading roles.

— Palmer Cox's "Brownies," with music by Malcolm McRae, Minerva Niblo and Clara Brown. H. E. Newell, closed with the Pringles, to accept engagement as musical director and business manager with this company.

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— BAY TRUSTY, comedian, late of Calander's Minstrels, and Andy Williams, the human frog, have joined hands.

— GUS MEEHAN, of Meehan and Raymond, is singing the two songs, "Don't Tell Mother" and "After the Show Is Over" (the former by Thomas Hindey, the latter by Ed. W. Rogers).

— SATO, juggler, joined the Cyr Bros.' Combination at St. Paul, Minn., Oct. 12, and will be playing the Coney Island show.

— NET. Edith Nelson is ahead of the show.

— FANCY VANCE, it is reported, while driving in Buffalo, N. Y., after the evening's performance, Oct. 10, was fired at in Humboldt Park. When in a dark place on the road two men drove up in a buggy and fired a shot from a revolver through the window of the hack and then drove away. Miss Vance's maid was with her. No one was hurt.

— MRS. IDA M. JONES, professionally known as Ida LaPearle, presented her husband, Frank M. Jones, with a baby on Oct. 3.

— C. K. HABER writes that he is in receipt of a letter from Sadie Lincoln in which she states that he is making a hit with his late topical song, "After Nine." Marie Warren is also singing it with good effect. Albert Haworth, of Hawerly's Minstrels, is doing his song, "I Love You in Spite of All," and Julie Mackey is making "While the Dance Goes On," one of the song effects of "Superba." Allen May, Eddie Giguire and Bob Price are also singing the latter song. His publishers in England, Charles Shears & Co., write that his songs have made a successful impression.

— IKE ROSE, business manager of Gus Hill's Novelty Minstrels, contradicts the rumor that he has closed with Gus Hill's company, or has any intention of so doing, as he is well satisfied and happy in his berth. The show has been out eight weeks and is now on its first trip to the West. Mr. Rose says they have never had a more prosperous season, as it is the strongest show ever put together by Mr. Hill, all the people being now Dushtay and Moulton, horizontal bar performers, have joined the show for the season and a band of pickaninnies, two curtains, one asbestos, electrical effects and eight sections, one asbestos, electrical effects and eight sections and the chairs are of new design. These can be removed easily for dancing. The seating capacity is fifteen hundred. On the first floor there is a massive dining room, handpainted, a large hall, a small room, a large private room, with dining and sink and plush. 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## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited),  
PROPRIETORS.  
GEO. W. KEIL, MANAGER.

SATURDAY, OCTOBER 20, 1894

RATES.  
ADVERTISEMENTS.

Twenty cents per line, a gate type measure; space of one inch \$3.00 each insertion. A deduction of 20 per cent is allowed on advertisements when paid for three months in advance, and on advertisements measuring 100 lines or more.

## SUBSCRIPTION.

One year, in advance, \$4; six months, \$2; three months, \$1.50; one month, 50 cents. Foreign postage extra. Single copies, 10 cents each.

## OUR TERMS ARE CASH.

THE CLIPPER is issued every Wednesday morning. The 12th, 15th and 16th (advertising) pages GO TO PRESS ON MONDAY, and the 16th, 18th and other pages on TUESDAY.

## The Forms Closing Promptly at 4 P.M.

Please remit by express money order, check, P. O. order or registered letter, and

## ADDRESS ALL COMMUNICATIONS

For the Editorial or the Business Department to

THE NEW YORK CLIPPER,  
P. O. Box 3, N.Y., or CLIPPER BUILDING,  
38 and 39 Centre Street, New York.

In England—THE CLIPPER can be obtained, wholesale and retail, of our agents, Smith, Ainslie & Co., 26 Newcastle Street, Stratford-upon-Avon.

In France—THE CLIPPER is on sale at Brentano's news-journal, 17 Avenue de l'Opera, Paris.

AT THE NEW YORK CLIPPER, published only one edition, and that is dated from New York. \$8

## QUERIES ANSWERED.

## NO REPLIES BY MAIL OR TELEGRAPH.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF SUCH SHOULD WRITE TO THOSE WHOM THEY SEEK, IN CARE OF THE CLIPPER POST OFFICE. ALL LETTERS WILL BE ANSWERED AS SOON AS POSSIBLE. THE ROUTE OF ANY PERSONAL COMPANY IS UNKNOWN, REFER TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

## THEATRICAL.

W. A. W., Hyde—1. We would inform you that we have obtained a manuscript copy of the play, but you can have your own version made from the novel. 2. The terms would depend entirely upon the price your playwright was to command. 3. We have never seen a printed copy. 4. He would not, as the book is not protected by copyright in this country.

A. C., Baltimore—We are not advised of the season's bookings of theatres in your city. Watch our Baltimore letter each week.

L. F. E., Sacramento—1. While the theatre at 550 Broadway, N.Y., was managed by Charles T. White, whose occupancy began in 1872, it was known as White's Athenaeum. Robert W. Butler opened the house in August, 1873, and called it the Metropolitan Theatre. 2. It was not. 3. We can find no record of the party's appearance there on that date.

MANAGER, Bangor—We have no record of the play.

F. J. K., Rochester—You ask if you have the right to play one act comedy written, as you claim, by "The American dramatist author of plays," but, as you like to name either the play or its author, we cannot define your rights.

M. J. T., Springfield—1. About twenty dollars. 2. We know of no limit.

G. N. W., Newbern—We do not think the company on the road.

P. R. T.—We cannot locate either of the parties. Address letters in care of THE CLIPPER.

W. W., Rochester—1. There is a fair demand. 2. For beginner twenty dollars per week. 3. Yes. 4. Five per cent.

S. S., Newburgh—1. We never give the ages of living professionals. Simmonds & Brown, 1, 225 Broadway, this city. 3. Standing Room only. 4. See answer under Turf heading. 5. We never recommend any special school.

X. Albany—1. We think it would not pay. 2. A rule they do not pay board, but always pay fares.

Onto—1. Three dollars. 2. It would not pay. 3. Twenty dollars per week. 4. He has. 5. Advertise in THE CLIPPER; see at the head of this column.

S. S., Rochester—1. There is a demand. 2. Probably twenty-five dollars a week at first. 3. Apply to managers of traveling shows.

W. T. S. H., Hazlewood—1. James A. Bailey. 2. The show will winter in Bridgeport, Ct., but the business headquarters will probably be in this city.

E. H. L., Troy—Address letter in our care and we will advertise it.

W. N. S.—We do not know the composition.

CONSTANT READER—We never give personal descriptions of the sort you desire.

ILLUSTRATOR—The sort of work would not do as a good drawing can in manuscript, but it is impossible to quote salary, although we fear that it would not be sufficient for three people. You had better correspond with managers of some of the large museums.

H. O. D., Bridgeport—Make application to some dramatic agent.

Mrs. H. W., Philadelphia—We can in no manner assist you in placing your son under instruction.

A CLIPPER READER—We never furnish information concerning the domestic affairs of performers. Obtain a copy of the program of the Broadway Theatre.

W. G.—We have no record of his appearance in the play you name.

In HASTE, Brooklyn—1, 2, 3. Send two copies of the play, to one dollar, to the Librarian of Congress, Washington, D. C., 4, 5. Generally the business manager or the manager's representative. Bonds are sometimes required, but rarely, if the party is of known good reputation.

P. K. KALAMAZOO—The salary of an advance agent is usually from thirty-five dollars upwards, according to the place he is to act, and the rank or abilities of the agent. He is further allowed transportation and limited expense account.

M. A., Philadelphia—1. About fifty dollars per week. 2. There is a fair demand.

F. P. & CO., Milwaukee—Such a list as you desire has never been published.

T. F. B.—We never furnish information concerning the reliability of managers. All we care to say in this case is that our dealings with the parties you name have always been satisfactory.

M. A., Newington—Address the party in care of THE CLIPPER.

W. F., Philadelphia—We would advise taking the partner if you can secure a good one. Salary should range from forty dollars upward if you either join a company or play dates in variety houses.

B. A. L., Boston—Letters have been claimed by him regularly.

D. A., Tullahoma—Apply to Martinko & Co., 493 Sixth Avenue, New York.

## CARDS.

WILLISTON—THE CLIPPER is its own authority on cards, as on all other matters of which it takes cognizance.

A. C., Franklin—The player who held two aces won. The hands show for themselves, regardless of what the players may claim.

M. J. T., Springfield—1. In poker the opener of a Jackpot, who not called, is obliged to show openers only. 2. In seven up, when one player has three points to make, and his opponent one point, the latter goes out first if he has Jack, which counts before game. 3. Do not understand the question. State it clearly, and we will endeavor to enlighten you. 4. See "King" answers.

J. P. F., Philadelphia—He is, in the sense that England is included in the countries of the world, of which James J. Corbett is champion; but he does not hold the title of champion of the world, which is in possession of Jim Smith under the old rules, and in that of Charley Mitchell under the Queen'sberry rules—the former governing fights with the bare knuckles and the latter governing glove contests.

OWTAWA—After his return from England Peter Jackson, the colored pugilist, met Ed. alias "Dempsey," Smith in a glove contest of a limited number of rounds in a hall in Chicago, Ill.

JAY DEE, Springfield—The second meeting that had been arranged for the colored pugilist and Charley Mitchell in Madison Square Garden, this city, was prevented through the former not being in proper condition for such an encounter.

W. O. T., Grafton—1. On the day that Bob Fitzsimmons and Jack Dempsey fought in New Orleans, La., some years ago, their stated weights were as follows: Fitzsimmons, 150½ lb.; Dempsey, 147½ lb.

The maximum limit of middleweight is 154 lb., according to the rules governing such matches. Any man who fights under the weight cannot be properly classed as a middleweight. Tom Sayers was really a middleweight, although he was the heavyweight champion of England for years. The correct definition of a heavyweight pugilist is "any weight."

C. C., Hartford—1. In poker, when straights are played, as they generally are nowadays, a straight flush is the highest hand that can be held, beating four aces. 2. In seven up, when there is a tie for game, the non dealer, or elder hand, scores the high and Jack counting before game.

BASEBALL, CRICKET, ETC.

C. AND W., Peoria—Any straight flush is a "royal" flush. 2. No, for the reason that we do not answer questions in THE CLIPPER ANNUAL.

C. B., Providence—B is the winner, his high and Jack counting before game.

DOUBBLE, CRICKET, ETC.

G. B. C., Paterson—1. Mr. Graw has been playing with the Baltimore team during the past three seasons. 2. Jennings was with the Louisville team during the early part of the season of 1893, and then was engaged by the Baltimore Club, being exchanged for T. O'Rourke by the latter.

T. W. B., Brooklyn—The constitution of the National League and American Association has a clause to the effect that it shall consist of twelve clubs, and that its membership shall not be increased or diminished for a period of ten years from November, 1891.

C. W., As you word the bet, A loses. B was not

betting that the New Yorks would win the series. He was taking only the negative of A's proposition, and, therefore, was wagering simply that the Boston would not win the series.

F. T., Philadelphia—Twenty-one games have been played between representative teams of cricketers of the United States and Canada. Fourteen games have been won by the United States and five by Canada, while the games played in 1890 and 1894 were drawn.

C. H., Portsmouth—Yes. On July 24, 25 and 26, at the Polo Grounds, in this city, by scores of 1 to 0, 7 to 2, and 16 to 4, respectively.

ATLETIC.

T. R. M., Baltimore—In quoting the measurement must be taken from the centre of the motif (head of pin) to the nearest visible iron. The pin must be level with the clay.

C. F. S.—That question should be submitted to the association, which may have made special rules governing such cases.

DICE, DOMINOES, ETC.

J. H. W., Whitehall—B loses the bet.

F. A. H., South Amboy—See answer in last week's paper.

TURF.

M. C., Vicksburg—They are called "bicycle suits."

H. H. E., Madison—Jacob G. Gaudaur can be addressed in care of this office.

RING.

L. S., Allentown—James J. Corbett stands 6 ft. 1½ in. in height; Bob Fitzsimmons, 6 ft. 1 in.

MISCELLANEOUS.

J. R. P., Represa—That is something no fellow can find out, positively, and we prefer not to guess.

D. E. L., Boston—We are not aware that such rules can be obtained in this country. You might write to the Philadelphia Kennels, 237 South Eighth Street, Philadelphia, Pa., for the information.

Rings, Ben Harbor, N.Y.—THE CLIPPER is on sale in New York, Wednesday, at 11 a. m. 2, Boston, on Wednesday, 3. It will be mailed on Wednesday morning.

FLOSSIE, Altoona—Letter has not yet been claimed.

CHESS.

To Correspondents.

E. W. SPILLER—Have written you.

R. P. OSTRANDER—Game received with thanks. You do well.

DR. SCHAFER—Your kindness appreciated.

JAS. HILL—Yours received and answered by mail.

W. SWARD—The first variation is faulty. It can be won by white after the 6 to move.

S. H. YROMANS—Yours at hand O. K. Am indebted to you for kind words.

NEWS OF THE GAME.

Jas. Hill, the celebrated author, analyst and player, is now at our office in the 3d of the 3d floor, and we expect to visit New York. Mr. Hill journeys often across the "big water" than all other checkers players combined, with the exception of Ross Lockhart. We have been told that Mr. Hill is a man of many anecdotes; anecdotes of players he has met (and they are legion); anecdotes of his lines of play that are popular on the "other side." 2. S. H. Yeomans writes that he has been invited to be in a top form to play in the annual checkers tournament at the New York Club.

CHARLES H. L.—The Providence team visited New York C. Cooley played this against Biedner, and lost as follows:

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Time, 1:15. Won by a neck, a length and a half between second and third. Mutuals paid: Dorell, straight, \$250; place, \$35; third, \$11.25. Utica, place, \$10; third, \$6.45. May Dav, fifth, third, \$9.25.

The public had something of a gala day 11, as all the favorites proved victors and the bookmakers got their rolls well flattened out. It was a beautiful day and the racing was excellent, despite the fact that the track was heavy and holding in spots. There were two interesting stake events, the Serial Handicap, won by Rubicon, and the Champagne Stakes, won by Salvation. Summary:

First race—For maiden three year olds and upward, a sweepstakes \$1,000 added, one mile. W. Newton's b. c. Salvator, by Tom O'Byrne, 109; 8 and 10 and 12. Doggett 1. W. Hayward Jr.'s b. g. Repetition, 107; 8 and 25. Penn 2 Ramapo Stable's b. g. Blackfoot, 107; 36 and 24. Ram 3. Time, 1:47. Won by three quarters of a length, two lengths between second and third. Mutuals paid: Dungan, \$9.50; straight, \$7.20; place, \$5.75; third, \$7.40. Retirement, \$13.50; added, one mile.

Second race—For three year olds and upward, a sweepstakes \$100 added, selling, six furlongs.

McMafferty & Wishard's ch. g. Little Billy, 5, by Great Tom Alaska, 109; 4 to 5 and 1 to 3. Reuf 1.

G. W. Newton's b. ch. Speculation, 5, 97, 120. Clayton 2. Goughs Stable's ch. m. Lustre, 4, 102; 15 and 5. Lambley 3.

Time, 1:11. Won by a neck, a length and a half between second and third. Mutuals paid: Little Billy, \$4.10; straight, \$6.25; place, \$6.40; third, Speculation, \$21.80; place, and \$10.50; third. Lustre, \$16.45; third.

Third race—For three year olds and upward, a sweepstakes \$100 added, six furlongs.

Marcus Day's ch. c. Salvation, by Salvator Chimes, 113; 15 to 10 and 2 to 5. Taral 1.

O. H. Mulligan's b. ch. Headlyns, by Star Stable, 115; 15 to 10 and 2 to 5. Hamilton 2.

J. W. Rogers b. c. Sabrina, by Darby-Sabrina, 104; 5 and 7 to 5.

Clayton 3. Time, 1:28. Won by a length and a half, same distance between second and third. Mutuals paid: Little Billy, \$4.10; straight, \$6.25; place, \$6.40; third, Headlyns, \$14.80; place, \$6.25; third. Sabrina, coll., third, \$6.40.

Fourth race—Second Year Old Serial Handicap, guaranteed cash value, \$2,000, one mile.

J. D. McPhee's b. c. Rubicon, by Rayon D'Or Billie, R, 127; 8 and 5 to 3 and 5. Midgley 1.

W. Donohue's c. Our Jack, 103; 8 and 11 to 5. Griffin 2.

McMafferty & Wishard's ch. c. Buckrene, 107; 5 and 6 to 5.

Time, 1:41. Won by a neck, three lengths between second and third. Mutuals paid: Our Jack, \$1.00; straight, \$2.20; place, \$1.30; third, \$11.80.

Fifth race—For fillies two years old, five furlongs.

G. W. Innes' b. ch. Gilly, by Hinny Bravura, 105; even and 1 to 2.

Houston 1. C. Littlefield Jr.'s b. c. Janet Billy, 65; 12 and 3. Waller 2.

J. W. Mulligan's b. c. Headlyns, by Star Stable, 115; 15 to 10 and 2 to 5. Hamilton 2.

Time, 1:30. Won by three quarters of a length, a length between second and third. Mutuals paid: Janet Billy, \$10.25; straight, \$8.50; place, and \$7.15; third. Headlyns, \$11.40; place, \$8.50; third. Headlyns, \$13.10; third.

Third race—Handicap for all ages, a sweepstakes, \$1,000 added, five and a half furlongs.

McMafferty & Wishard's ch. in Helen Nichols, 4, by Froquois Orphan Girl, 116; 15 to 10 and 1 to 2. McMafferty & Wishard's ch. c. Buckrene, 107; 5 and 6 to 5.

Time, 1:41. Won by a neck, three lengths between second and third. Mutuals paid: Buckrene, \$13.30; place, \$2.20; third. Our Jack, place, \$13.20; third, \$11.80.

Fifth race—For fillies two years old, five furlongs.

R. D. Lenagh's ch. d. Ed. Kearney, 3, 96; and 8. Keels 3.

Time, 1:41. Won by a length, a head between second and third. Mutuals paid: Ed. Kearney, \$10.40; place, \$8.50; third. Keels, \$10.40; third.

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Third race—Handicap for all ages, a sweepstakes, \$1,000 added, five and a half furlongs.

McMafferty & Wishard's ch. in Helen Nichols, 4, by Froquois Orphan Girl, 116; 15 to 10 and 1 to 2. McMafferty & Wishard's ch. c. Buckrene, 107; 5 and 6 to 5.

Time, 1:41. Won by a neck, three lengths between second and third. Mutuals paid: Buckrene, \$13.30; place, \$2.20; third. Our Jack, place, \$13.20; third, \$11.80.

Fifth race—For fillies two years old, a sweepstakes, \$1,000 added, six furlongs.

R. D. Lenagh's ch. d. Ed. Kearney, 3, 96; and 8. Keels 3.

Time, 1:41. Won by a length, a head between second and third. Mutuals paid: Ed. Kearney, \$10.40; place, \$8.50; third. Keels, \$10.40; third.

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